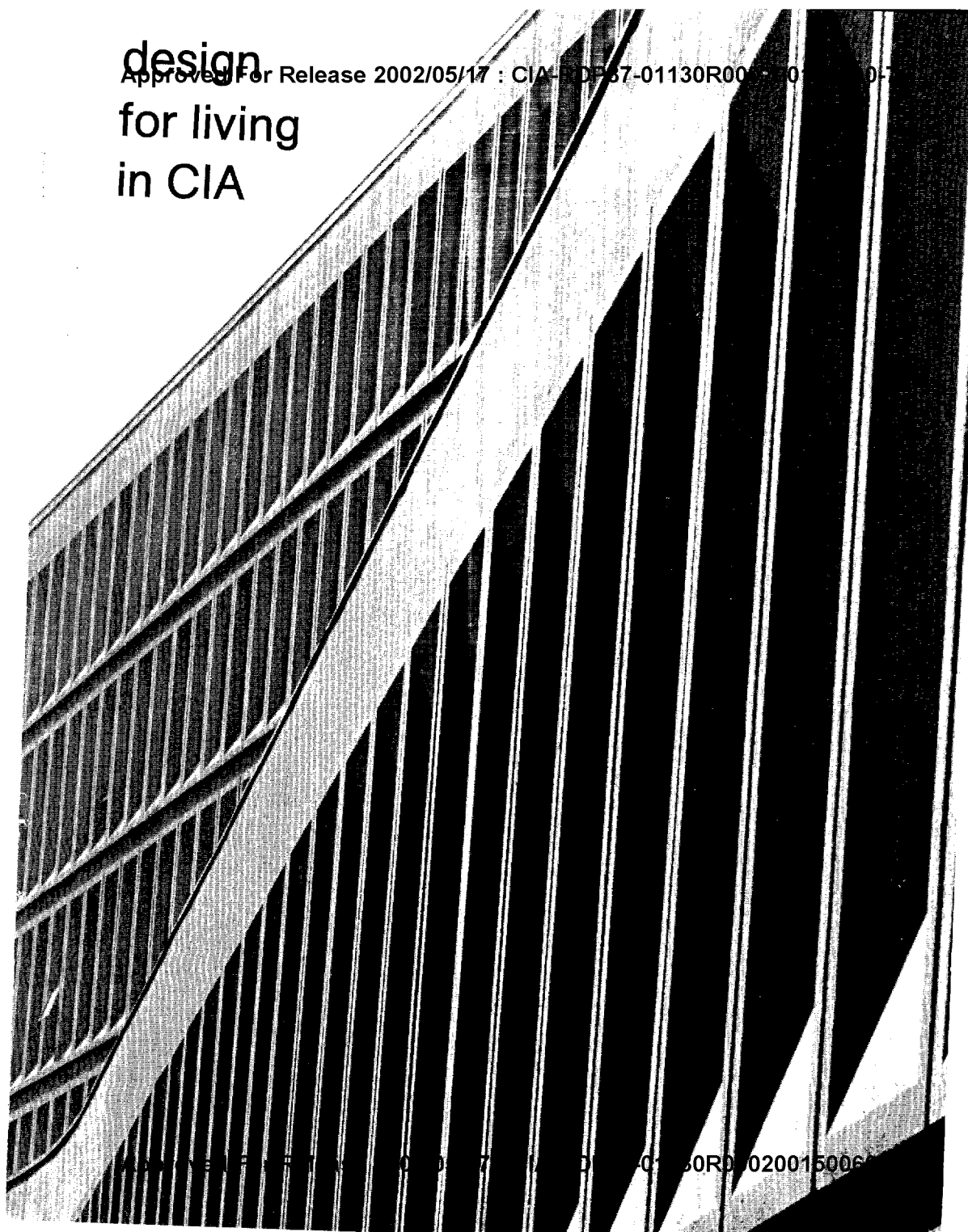
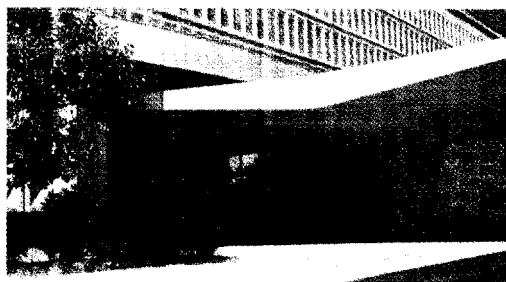


design
for living
in CIA

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to all CIA employees

We are fortunate in having a headquarters building and campus which rank among the most attractive and interesting of all federal establishments.

Allen Dulles, the Director of Central Intelligence from February 1953 to November 1961, was the moving force in all aspects of its creation. He was, for instance, keenly interested in a wooded campus, and personally marked those trees to be saved during construction.

The use, upkeep, and improvement of our buildings are important parts of our stewardship of this property for our government and our fellow citizens. This booklet has been prepared to help us carry out this trust. It seeks to tell you about the environment in which we spend so much of our lives, and how we can all help preserve it. An attractive environment contributes to our well-being.

As good stewards, we should also note that in the long run a good environment costs less than an ill-conceived or poorly-maintained one. Avoiding needless expenses and waste of materials is a part of our stewardship. Our concern for our place of work and our cooperation with the General Services Administration, which manages our buildings, is imperative to success in our endeavor.

This booklet is part of a comprehensive and continuing environmental plan. Following such a plan means we can more wisely spend the limited funds available to us to make our building and campus more pleasant, habitable, and enjoyable.

A handwritten signature in cursive script, reading "W. E. Colby".

W. E. Colby
Director



what
is
design?

Design is a purpose, a plan which sets out to achieve a specific goal. Design takes individual parts and works them together so that the total is greater than the sum of parts.

The basis for a successful institutional environment is planned and integrated design. Our headquarters building and campus are part of the design planned by the original architects. The sharp lines of the building are softened by the trees and shrubbery that surround it. Inside, the predominant whiteness of the walls is complemented by the colored doors and accent panels.

An important thing about design is that, once it has been defined and is successful, it should not be altered indiscriminately. Change of a basic design component should be the subject of careful study. If it is not, the integrity of the entire design could be threatened.

Let's look first at the design of a part of the building we all know most about: the first- and most public—floor.

where it's at:
the
first floor

Our first floor and the adjoining campus have been developed to provide services, areas of special interest, and areas for relaxation.

Our main indoor quadrangle—with its spacious color-accented, well-lighted corridor vistas—is an area of movement for most of us. Bright contemporary paintings hang on the walls. Our history is in part reflected in the portrait gallery of previous Directors.

The Exhibit Corridor has to date housed some fifty cultural events: traveling art exhibits, employee art shows, a pictorial recital of our part in the Cuban missile crisis, and special displays, such as the Escher print collection, the property of a fellow employee.

Also located on the first floor quadrangle are our Credit Union, insurance office, and employees' store, as well as an Employee Information Board with items of current and general interest to all employees. Corridors off the quadrangle lead us to the North and South cafeterias with their vaulted ceilings, long draperies, and expanses of glass looking out on the campus.

The ticket office and the Rendezvous Room are in the North Concourse. The Rendezvous Room provides a buffet in a relaxing atmosphere of attractive contemporary design. It is open to employees and guests. Receptions which formerly had to be held outside the building can be held in the Rendezvous Room.

In the tunnel leading from the first floor to the auditorium and bus stop is a self-service postal center. It has postal scales, stamp vending machines, letter and package drops and a direct telephone line to the Postal Service.

Multiple exits from the first floor encourage noontime strolling on the campus or outdoor eating on rustic tables in the shaded area outside the cafeterias.

From the foregoing paragraphs you can see we have developed on our first floor an arcade effect where, without leaving the building, you have easy access to services planned to relate to our handsome corridors. The aim is to give you a sense of change from a purely office environment as you move through the building.

In general, we have been more successful with our design for public spaces—such as the first floor quadrangle—than for private offices. One reason for this is that public spaces are more readily subject to an overall discipline.

public order
and
private clutter

Our problems in preserving our design in public spaces relate principally to the way we use them and keep them up. Coffee stains, litter on floors, and soil marks from leaning against walls—we can prevent all these blemishes by our private discipline.

Unlike earlier federal buildings, our headquarters building has relatively few permanent inside masonry walls. This lets us shift office walls in accordance with our needs for different-sized spaces. Although in the short run these moveable partitions are less expensive than masonry walls, they create a problem: nothing is permanent. This leads to a continuing need for re-establishing order in our offices.



the key
is
"order"

Order is the key to design. Lack of visual order in our offices, caused by overcrowding and our inability to establish and keep standards of order, has led to discomfort, a sense of frustration, or even depression.

Why don't we have order? The answer in part is our penchant for covering our walls with assorted objects, from cartoons and calendars to maps. They may be fun, but they're more than vaguely distracting. You may not realize what it is that's bothering you, but most of us are ill-at-ease in a visually *disorderly* atmosphere.

We should also think beyond the mish-mash of assorted things stuck on the walls or on safes—just the plain old idea of keeping a clean house. At CIA, to really keep house we'd have to have a bigger char force than funds have ever permitted, and no relief on this score is in sight. We're not the Navy; we can't all roll up our bell-bottoms and man our brooms, but we *can* all do a bit of do-it-yourself. We can each be tidy in our own offices and in the public corridors.

Many of our offices have too much furniture. This may give you, subconsciously, a feeling of congestion. In your office, how often are the extra chairs—especially the big ones—used? If seldom, have them taken away. The breathing space will astonish you.

At CIA, an office safe is to our offices what a stove is to a kitchen—big and bulky, but necessary for the job. If we remove cartoons taped to them, and the junk stacked on top of them, we call less attention to them.

But ramrod sameness is not the answer: an office or work area is a private place. You spend a large portion of your life there. You want to surround yourself with your own things which make you feel more comfortable: go ahead. Just remember that when you overdo it, the result may be clutter. Clutter is the enemy of good design. It makes space smaller; it lacks a center of interest to invite the eye. Don't be a clutterbug.

If you have collected things abroad which mean something special to you and you'd like to use them as wall hangings, do so. Don't bring in *everything*—just a few. Test them out for a few days. If you seem to get that cluttered feeling, take a couple back to the attic.



design and all of us

In the long run, the upkeep and preservation of our environment or a design is the job of each one of us. It is a person who destroys the environment or violates the design, not some outside force. If we all do our part, we all benefit. When a few are thoughtless, all suffer.

We have one of the most handsome buildings and campus settings in the federal complex, which we hope one day will house all of our employees. Our master plan for keeping high standards of design, order, and cleanliness has been praised by important visitors from other branches of government.

We have a continuing task of improvement. We hope your pride will prompt you to help us improve. Do you have any ideas? Do you have any complaints (with your suggestion for an improvement, please)? If you do, let the Fine Arts Commission know, with either a note or a phone call. The address is: Room 7B44 Headquarters. The phone extension is